



NLG NEWSLETTER

Official Publication of the Numismatic Literary Guild Inc.

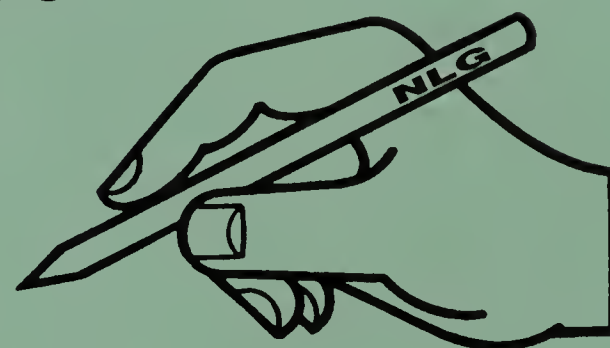
Volume 34, No. 1

Spring 2003

SEND THOSE ENTRIES! 2003 WRITERS' COMPETITION DEADLINE MAY 30

NOTE: Please check the rules and use the correct number on each entry to avoid disqualification.

ALL ENTRIES MUST BE POSTMARKED BY MAY 30, 2003
AND RECEIVED NOT LATER THAN JUNE 10, 2003.



FROM THE DIRECTOR'S DESK... BY ED REITER

The Envelopes Please!

Another year has flown by, and it's time again for the annual NLG Writers' Competition.

As it has done almost since its inception 35 years ago, the Guild is conducting a contest once more to recognize the very best books, articles, columns, auction catalogs, newsletters and other literary works produced in the field of numismatics during the last 12 months. Again this year, the competition will also extend to works that appear on the Internet, reflecting the growing importance of the online world as a place to showcase good writing.

To be eligible for consideration, entries must have been published (or posted on the Internet) between May 1, 2002 and April 30, 2003. **Three copies of each entry must be submitted, and each copy must be accompanied by a cover sheet listing the category and other information spelled out in the rules.** (The complete rules appear in this issue of the *NLG Newsletter*.)

All entries must be postmarked by May 30 and received no later than June 10. They should be sent to contest coordinator Scott Travers at the following address: **Scott A. Travers, c/o Sal Germano, SGRC Inc., 625 Lafayette Ave., Hawthorne, NJ 07506.** The address is the same as last year.

This year, entries in a number of categories will be judged by editors and other well-qualified individuals outside the numismatic field. Although this will not affect the manner in which entries are submitted, we ask you to take special care in making sure that each copy is accompanied by a completed cover sheet listing all the information printed in bold-face type in the preceding paragraph.

Winners will be announced, and awards presented, at the 2003 NLG Bash on Thursday, July 31, at the American Numismatic Association convention in Baltimore.

Good luck to one and all!

Editorial Notes

By Tom DeLorey

Well, we have two good articles this month, both by David Lange of the Numismatic Guaranty Corporation. The first is the beginning of a series on coin albums as collectibles, one of Dave's personal favorite fields. The second is on the subject of numismatic ghostwriting, or getting the pay without the glory.

To most of us the pay must come before the satisfaction of seeing the byline on the work, but who among us does not regret the orphaned article cast upon the flood? Over a quarter of a century later I still regret the fact that the several large chunks I wrote for the original Coin World Almanac, admittedly a vast collaborative work, appeared without my name, indeed not even in the introduction to the book. Such is life.

We also have in this issue our annual call for submissions to the Guild's Literary Competition, a bit earlier than usual and with earlier deadlines. Come one, come all! Get your submissions in early, but please, please double-check the category(s) you are entering. Last year we had several entries in the previous year's category numbers, which had changed.

See you at the Bash in Baltimore!

NLG NEWSLETTER

Since 1968, the official
publication of the Numismatic
Literary Guild Inc.

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Advertising Rates

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Full Page \$900

Half Page \$500

Quarter Page \$275

Coin Albums as Numismatic Literature and Collectibles

Part One

by David W. Lange

By the time that one becomes a passionate collector of numismatic literature, he or she typically will have enjoyed many years in the hobby of numismatics itself. It's quite possible we book collectors may forget that our introduction to numismatics likely began in a most humble manner. For those who, like myself, first became aware of coin collecting through discovery of the simple coin folder for Lincoln cents, this chance encounter represents our introduction to numismatic literature, as well. Think about it:

When you first perused the listing of dates beneath each hole, and when you first learned what that little letter beneath each coin's date represented, you were acquiring your earliest numismatic knowledge. Perhaps a few more facts were gleaned from the end-flap of your coin folder, with its brief and superficial history of that coin series. A coin collector was being born, but so too in many instances was a collector of numismatic literature. Sadly, for many casual collectors of coins, their knowledge will never exceed what can be learned from a coin folder. These individuals will never be numismatists, though they may possess a somewhat greater apprecia-

tion for the past than their non-collecting contemporaries. The coin album does indeed represent numismatic literature at its most fundamental level.

It's easy to take coin albums for granted, failing to appreciate the wonderful graphics they feature and the cleverness of their construction. Various product lines have come and gone over the years, some being entirely forgotten today. Despite the millions of units produced for some brands, the attrition rate of coin albums is very high. When old collections are bought by dealers in shops or at shows, the albums once brimming with coins face an uncertain future. Some are immediately tossed into the

trash. Others are defaced by the dealer, as he writes his cost estimate below each opening in pen or magic marker. At that point it is likely tossed into a pile in the corner of his shop to gather dust and vermin or is donated to the local coin club auction. A few dealers will take the time to price and display their used albums, since the very high cost of new albums makes these veterans a practical alternative for beginning collectors. While some albums are thus recycled back into the hobby, most are ultimately destroyed or otherwise lost to future generations. Seldom are these items viewed as collectibles in their own right.

The collecting of coin

boards, folders and albums is a hobby still in its infancy. Aside from a handful of persons saving the old 11"x14" boards from the 1930s, there is currently no market for these pieces as collectibles. There is, however, a fairly strong market for some of the better albums such as the Library of Coins line and the Whitman Bookshelf albums, both produced during the 1960s and early '70s. These are desired not as collectibles, but rather are still preferred by some veteran collectors for housing their coin collections. In addition, many titles for early United States types and foreign coins are not available among the albums being produced currently. Finally, some dealers like to place their

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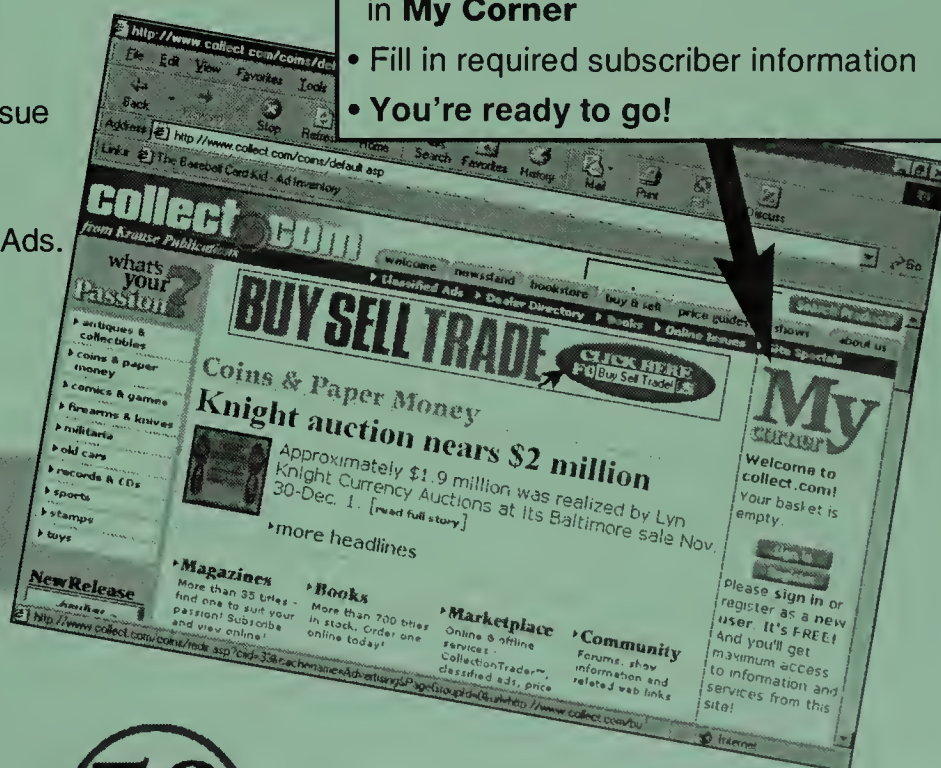
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newly purchased coins in old albums to make them seem like an "old-time collection" when offering these coins to other dealers and collectors. As bizarre as it seems, this presentation is believed to impart some greater appeal to the coins.

As a passionate collector of coin boards, folders and albums, I believe it's worth taking a look into their history. To do so, I will chronicle the progress of one company whose offerings have encompassed all three. Whitman Coin Products, now a division of St. Martin's Press in New York City, is certainly the most successful manufacturer and vendor of coin collecting products in the history of the hobby, and it has produced the widest variety of titles in this field. (Editor's note: Whitman Coin Products was recently sold to the H.E. Harris Co.)

Attempting to learn about the earlier items is a daunting task. Some information may be gleaned from examining period advertisements, but since these products were largely aimed at beginning collectors, they were seldom advertised in the familiar numismatic publications. Even the largest of the publishers, such as Whitman, have made no effort to maintain archives of their products, all such materials being lost or deliberately destroyed once a particular line went out of production. For the most part, knowledge of coin boards and other early storage products must be obtained by studying the items themselves. In that

respect, they share something in common with many coins.

To understand the importance of coin albums in popularizing our hobby, it is necessary to examine the state of American numismatics prior to their appearance. Before the 1930s, the studying and collecting of old coins was mostly an elitist pursuit. True, there were dealers such as B. Max Mehl who sought to expand the horizons of this staid activity by making it accessible to a broader range of individuals, but their efforts were somewhat stymied by the inadequacy of existing storage materials. Fine wooden cabinets were strictly for the confirmed collector of some means, and the only alternatives consisted of small, paper envelopes or tiny, pasteboard boxes. These more economical products made the examination of coins a tedious exercise, and they lacked the opportunity for showmanship which makes the collecting of any items a compelling pursuit.

In 1928 an initial step was made toward modernizing the storage and display of coins when a man named Martin Luther Beistle introduced a product he called the Unique Coin Holder. Beistle was president of The Beistle Company of Shippensburg, Pennsylvania, a manufacturer of paper novelty items such as the collapsible, accordion-style bells so familiar as holiday decorations. A coin enthusiast, Beistle also authored what was once the standard reference on United States half dollars.

(Though his book is quaint and now entirely obsolete, the original 1929 editions are still popular with bibliophiles.)

The Unique Coin Holder was a cardboard page measuring 14" high x 5-1/2" wide with holes punched into it to form rows and columns. Coins were secured in their holes by transparent celluloid slides on either side, these being inserted from the left edge of the board. The earliest version of his holder was a stand-alone item, but within a year Beistle began including small holes in the left margin so that one or more boards could be ring-mounted within matching cloth covers. His boards were unprinted, and various hole sizes were offered, so collectors were free to customize their displays in any way desired.

The descendants of Beistle's Unique Coin Holder are better remembered today under the generic heading of "Wayte Raymond" holders. While Beistle had hit upon a clever idea, his product had an unfinished appearance to it, and sales were evidently disappointing. Beistle sold his product to Raymond in 1931, and the latter improved on it by adding printed dates and mints beneath the holes and by offering slick, cloth-covered binders. Renamed the National Coin Album and sold through Raymond's retail outlet, the Scott Stamp and Coin Company, it survived Raymond's death in 1956. Relabeled the Meghrig Brand and marketed under several

additional names, these binders and pages continued to be advertised for the next 15 years or so. Amazingly, Meghrig Coin and Stamp Supply still offers its remaindered stock of boards alone, though the list of available titles is shrinking.

While the Unique/National pages were a big step forward in simplifying the collecting of coins, their high price would have been daunting to beginners, had any novices even been aware of them. In reality, the marketing of these boards and binders was limited to established coin dealerships and publications, and they had no impact whatsoever on the general public. Something else was needed to make coin collecting a hobby for Mr. and Mrs. Everyman—and for their kids as well.

Enter a man named Joseph K. Post of Neenah, Wisconsin. Post is a little-known figure today, his name seldom appearing in print, though it may be found on surviving examples of his invention. It was Post who conceived the idea of inexpensive coin boards, or “cards,” as they were frequently called in their own time. Eschewing the high-quality materials and multi-piece construction of the National albums, Post in 1934 contracted with Whitman Publishing of Racine, Wisconsin to produce a simplified product for displaying a complete set of coins. Post’s boards consisted of just an 11” x 14” sheet of cardstock with holes punched for the coins and a backing paper of the same dimensions to keep the coins from falling out when inserted (this size was selected

so that the finished collection could be mounted within a standard picture frame). The backing paper permitted display of only one side of a coin, but since the original titles were restricted to Indian Head and Lincoln cents, most pieces were easily distinguished by obverse alone. Information appearing on each board included its title at top and the date, mint and quantity produced (in millions) of each issue. This was the extent of the numismatic information to be found. Post’s Lincoln cent board carried the inviting title “Lincoln Penny Collector – Fill Me if You Can.”

Publishing his product under the name Kent Company, Post limited his extravagance to the boards’ graphics. In their earliest incarnation, these “coin cards”

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bdeisher@coinworld.com

(published weekly - ave. 110 pgs.)

featured blue-gray face paper, with black lettering and tan backing paper. A second edition appeared in 1935 with the more attractive scheme of matte black face paper and silver lettering. Added to the line of titles were boards for Liberty Head and Buffalo nickels, respectively. Because there were fewer coins in these series and thus fewer holes, the remaining space permitted very charming illustrations of the coin type not found on the cent boards.

It's not certain by what means Post marketed his boards, as no advertisements appeared under his name. It's quite possible that he may have utilized Whitman's connections to market his product as this company already possessed widespread name recognition in the field of games, novelties and especially children's books. In fact, it was Whitman's facilities for producing jigsaw puzzles which prompted Post to approach the company in the first place, and the prototype boards may have been cut out with that very tool. Post's earliest boards, however, make no reference to Whitman by name.

All that's known of these early years is that the coin boards were an immediate success and spawned an entirely new generation of collectors. Appearing at a time when Americans as a whole were first becoming aware of the value of older coins, these boards, priced at just 25 cents, were the perfect product at the

perfect time. By 1936 Whitman had bought all rights to Post's invention and was in the process of refining it and adding new titles.

Just how effective the coin board was in creating new collectors was related in April of 1938 by Lee F. Hewitt, editor of *The Numismatic Scrapbook Magazine*:

Of course, no one ever will know how many collectors were made by the arrival of the 25 cent coin boards—but we'll hazard a guess that they brought more bonafide numismatists into the fold than commemoratives have and will. One town with a population of less than 14,000 has 700 of these boards within its borders—at least retailers have sold that many. And the American Numismatic Association is averaging better than a member a month out of that town which before the end of May will have a coin collectors' club.

Officials of the company preferred not to publish the total amount of the boards actually made and sold. But the figure will run into the millions, according to a stationer who should know what he's talking about. J. K. Post of Neenah, Wis., first submitted the idea of the boards to Whitman Publishing Co., Racine, Wis. The boards since that idea came in, however, have originated entirely within the Whitman organization, according to Lloyd E. Smith, speaking for that firm.

Hewitt touched on a point which lies at the heart of the coin board's success with the general public. Unlike other coin products, which were unseen outside of the established numismatic trade, coin boards were ubiquitous. They were sold in barber shops, toy stores, stationers and newsstands, and one would have to be extremely unobservant not to take notice of the boards and their intended purpose. Inexpensive and simple to understand, coin boards virtually created the hobby of searching through pocket change and store receipts for "keepers."

For the first time in American numismatics, a market existed for circulated examples of scarce small cents and nickels, coins routinely shunned by the established numismatic community. So suddenly did the direction of market spending become altered that price advances for coins such as the 1914-D cent far outpaced those registered for truly rare items such as vintage proofs. This phenomenon held sway for the next 30 years or so, though the disappearance of good dates and older types from circulation finally reversed the trend, and rare coins reassumed their rightful place in the market.

The first edition of the Whitman boards continued to include Post's publishing and copyright information, in addition to its own. The list of available titles was expanded, though confined for the time

higher than a quarter dollar. Numerous color combinations exist for the paper and printing used, too many to detail here. (I'm maintaining a detailed catalog of all the variations within my collection, and I hope to publish a book on the subject one day.)

As for numismatic information, the backs of these boards were imprinted with a listing of available titles, as well as a very basic (and frequently inaccurate) outline of the coin series. For example, it wasn't until about 1950 that Whitman finally established that Liberty Head dimes, quarters and halves, previously attributed as the "Morgan" type, were actually the work of Charles Barber. Also included on the backs of these boards were tips on how to preserve one's collection. For example, the boards for cents advised the hobbyist to clean his coins with vinegar and a pencil eraser (ouch!). Having purchased a number of old collections intact just to secure the boards, I can attest to the fact that this advice was occasionally followed.

By 1938, all reference to Post had disappeared from the boards, and Whitman's line was extended to include several titles for half dollars, including one with no dates for use in collecting commemoratives. That isn't as far-fetched as it may seem, since many of these souvenir coins had been dumped into circulation during the lean years of the 1930s. By far the rarest title I've

acquired is the board for Peace silver dollars, it being the only example I've seen.

The boards from this period have flocked faces, their royal blue flocking wearing off very easily and taking the silver printing with it. While these are the most commonly encountered of the Whitman boards, they are the most difficult to locate in collectible condition.

The popularity of coin boards during the late 1930s was at its peak. Veteran dealer Art Kagin reminisced about that time period some years later in *The Numismatist*:

When I started working for the old Hollinbeck Stamp & Coin Co. in Minneapolis in March of 1933, coins were not looked upon as a particularly good investment. The nature of the hobby was entirely different at that time from that of today [1954]. Before the publication of Whitman coin cards in 1935, condition was not too important. If a collector did not obtain a coin that he wanted "today," he could wait and obtain it any time in the next year or so at the same price, or at a very nominal increase.

With the advent of Whitman coin cards, at the time I left Minneapolis to take charge of the branch store in Omaha, the nature of coin collecting had already changed. The enthusiasm created by the new "collectors" trying to fill Whitman cards from circulation started the

upward price rise for modern coins. I recall the 1909-S VDB selling for 15c in nice red uncirculated condition before the coming of Whitman cards, but it soon jumped to \$1.00 when everyone wanted it to complete his card.

In 1936, when I took over management of the latest Hollinbeck store, coin collecting had really started to "catch on." I can still recall the youngsters we had "peddling" Whitman cards in offices and other places of business. I wholesaled them to barber shops, drug stores and anyone who would handle them throughout the state.

As this product matured, Whitman introduced a new finish that eliminated the problems associated with the flocked boards, though these two versions appear to have been in production concurrently for a short time. The new-edition boards featured either clothlike or leatherette finishes. Their face paper was royal blue with silver printing, and their backing paper was tan. Much more durable than the flocked boards, these seem to have been in production for a shorter time, as they are less often seen.

Dating the production of the blue boards can be challenging, especially since Whitman apparently did not discard existing component parts when new editions of its boards were introduced. Rather, these components were

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2003 NLG WRITERS' COMPETITION RULES



*Welcome to this year's
NLG competition!*

Please read these rules carefully if
you wish to participate in the contest.

1. All NLG members are eligible to participate if their dues have been paid.
2. All entries must have been published between May 1, 2002 and April 30, 2003.
3. Entries must be postmarked not later than May 30, 2003 and received not later than June 10, 2003.
4. All entries must be the work of entrant or must have been produced under entrant's editorial direction.
5. The judges reserve the right to change the category in which an entry may compete, if they believe such change is necessary to assure equity of all participants.
6. Three (3) copies of each entry must be submitted in all categories except portfolio and computer. In these two categories, one copy will suffice. Quality photocopies of newspaper and magazine articles are acceptable.
7. No entries will be returned under any circumstance.
8. No entrant may submit more than one (1) entry in any single category. (The same entry may

also be included in the portfolio competition, however.)

9. In categories with only one entry, judges may decide that no award will be given, or may substitute Special NLG Recognition for the regular NLG Award.
10. All judges' decisions are binding and final; confidentiality of all judging is absolute.
11. Failure to conform to all rules will be cause for disqualification from the competition.
12. All entries must be sent to:

Scott A. Travers
c/o Sal Germano
SGRC Inc.
625 Lafayette Ave.
Hawthorne, NJ 07506

13. Each entry copy must have the following information attached or it will be disqualified:

- CLASS
- CATEGORY
- ENTRANT'S NAME & ADDRESS
- PUBLICATION
- PUBLICATION DATE
- TITLE OR HEADING
- AUTHOR (IF OTHER THAN ENTRANT)

.....

*The following classes and
categories are in force in 2003 .*

*PLEASE EXAMINE YOUR
ENTRIES CAREFULLY to be certain
they qualify in the proper category!*

CLASS I **BOOKS**

Books may be submitted by author, publisher or editor. Three copies must be submitted. Eligible are new books or those accepted by the judges at their sole discretion as substantially revised versions of earlier works.

1. BOOK OF THE YEAR

*The work having the greatest
potential impact on numismatics:
Criteria include overall reader*

appeal, research quality, photographic, printing and graphic excellence, cover and typography where applicable. Books submitted in the specialized categories below may be considered for Book of the Year as well.

2. BEST SPECIALIZED BOOK ON

- (a) United States Coins
- (b) World Coins
- (c) U.S. Paper Money
- (d) World Paper Money
- (e) Tokens & Medals
- (f) Numismatic Investments
- (g) Museum & Exhibition Catalogs

CLASS II-A **U.S. COMMERCIAL** **NUMISMATIC MAGAZINES** *(Coins, COINage magazines and similar periodicals)*

3. BEST ARTICLE OR SERIES OF ARTICLES (3) copies of articles dealing with:

- (a) Coins
- (b) Tokens & Medals
- (c) Paper Money

4. BEST COLUMN (3) copies EACH of (3) selections from ongoing column must be submitted.

5. BEST ISSUE (3) copies of the issue submitted by publisher, editors. Criteria include over- all numismatic appeal, fea- tures, departments, graphics, journalistic and editorial excellence as applicable.

CLASS II-B **WORLD COMMERCIAL** **NUMISMATIC MAGAZINES** *(World Coin News, The Celator, sim- ilar overseas publications)*

6. BEST ARTICLE OR SERIES OF ARTICLES (3) copies of articles dealing with:

- (a) Coins
- (b) Tokens & Medals
- (c) Paper Money

7. **BEST COLUMN** (3) copies EACH of (3) selections from ongoing column must be submitted.

8. **BEST ISSUE** (3) copies of the issue submitted by publisher, editors. Same criteria as category 5 above.

CLASS III **NON-PROFIT OR CLUB** **NUMISMATIC MAGAZINES**

(*The Numismatist, TAMS Journal, The Shekel*, etc. NOTE: National publications will no longer be judged separately from regional, state and local publications.)

9. **BEST ARTICLE**
(3) copies of articles dealing with any subject related to numismatics
(*ONE Award*)

10. **BEST COLUMN** (3) copies EACH of (3) selections from ongoing column must be submitted.

11. **BEST ISSUE** (3) copies of the issue submitted by publisher and/or editor. Same criteria as category 5 above.

CLASS IV **NUMISMATIC NEWSPAPERS**

12. **BEST SPOT NEWS STORY** or continuing coverage of a developing story in numismatics.

13. **BEST ARTICLE OR SERIES OF ARTICLES** (3) copies of articles dealing with:

- (a) Coins
- (b) Tokens & Medals
- (c) Paper Money

14. **BEST COLUMN** (3) copies EACH of (3) selections from ongoing column must be submitted.

15. **BEST ISSUE** (3) copies of the issue submitted by publisher, editors. Same criteria as category 5 above.

CLASS V **NON NUMISMATIC** **NEWSPAPERS**

16. **THE MAURICE M. GOULD MEMORIAL AWARD**

Entries may be submitted by publisher, editor or columnist of any coin column appearing regularly in any non-numismatic newspaper of any size circulation.

17. **BEST ARTICLE**
(3) copies of articles dealing with any subject related to numismatics

CLASS VI **COMPUTER SOFTWARE** **AND INTERNET WEB SITES**

18. **BEST WEB SITE ARTICLE**
Submit three (3) printouts of an article appearing on a Web site dealing with any subject related to numismatics.

19. **BEST DEALER WEB SITE**
For static sites, submit the URL. For sites that change, submit three (3) hard copies of the home page.

20. **BEST NON-COMMERCIAL WEB SITE**
This award will be presented for the best non-commercial numismatic site. For static sites, submit the URL. For sites that change, submit three (3) hard copies of the home page.

21. **BEST TRADE PRESS WEB SITE**
This award will be presented for the best numismatic Web site produced by the coin hobby press. For static sites, submit the URL. For sites that change, submit three (3) hard copies of the home page.

22. **BEST NON-NUMISMATIC PRESS WEB SITE**
This award will be presented for the best numismatic Web

site produced by a non-numismatic news organization. Editorial content from members of the hobby press is acceptable. For static sites, submit the URL. For sites that change, submit three (3) hard copies of the home page.

23. **SOFTWARE**

Best presentation of a new numismatic work, or new presentation of a previously published numismatic work, in CD-ROM, DVD, floppy disk or any other electronic format. Only one copy of the work need be submitted. Entry must be accompanied by written statement citing date(s) of first use, plus information required by NLG rules above.

CLASS VII **AUCTION CATALOGS**

24. Submit (3) copies of each catalog entered. Criteria include cover design, overall eye appeal, format, graphics and layout, in-depth research and quality of description. Entries may be submitted by auction firm, auctioneer or cataloger.
- (a) Coin and currency auction catalogs
 - (b) Catalogs for auctions of books and exnumia

CLASS VIII **COMMERCIAL PUBLICATIONS**

25. **LEE MARTIN FOUNDER'S AWARD** for Best Investment Newsletter: Criteria include overall reader appeal, quality of research and writing, and graphics as applicable. Submit (3) copies EACH of (3) issues, total: 9 items.

26. **BEST DEALER-PUBLISHED** magazine or newspaper. Criteria include overall reader appeal, quality of research and writing, and graphics excellence. Submit (3) copies EACH of at least (3) different issues.

CLASS IX
BEST ALL-AROUND
PORTFOLIO

27. Collection of writings and/or photographs and related items demonstrating numismatic writing ability and versatility. **Organization and presentation will count as heavily as volume.** Only one copy of portfolio need be submitted; other copies of items included in portfolio may also be submitted in other relevant categories at entrant's option.

CLASS X
BEST WRITER IN
NLG NEWSLETTER

28. *NLG Newsletter* editor alone selects winner. Criteria include writing skill and style, numismatic or organization support, content to inform the member-readers. No entries accepted, editor alone decides.

CLASS XI
AUDIO-VISUAL

29. **RADIO:** Best news story, feature report or continuing series involving numismatics. Entries must include standard size audio cassette of story or feature report or (3) selections from continuing series, accompanied by written statement citing date(s) of broadcast, call letters and location of radio station as well as information required in NLG rules listed above. Interview segments no longer qualify for this category.
30. **AUDIO:** Best audio program involving numismatics, but non-broadcast. Includes audio tracks from numismatic slide shows, educational tapes, audio newsletters and other presentations. Entries must include standard size audio cassette, written statement citing date(s) of first use, plus

information required in NLG rules above. Interview segments no longer qualify for this category.

31. **TELEVISION:** Best spot news story, feature report or continuing series involving numismatics. Entries must include standard size cassette recording of television broadcast or (3) selections from continuing series. Tape must be either half-inch VHS or 3/4-inch professional videocassette, and must be accompanied by written statement citing date(s) of broadcast, call letters and location of station. Interview segments no longer qualify for this category.

32. **VIDEO:** Best non-broadcast slide film, movie film or video tape presentation involving numismatics. Entry must include audio as well as visual materials, either written script or sound track of film, audio or video cassette used in presentation. Entry must be accompanied by written statement citing date(s) of first use, plus information required by NLG rules above. Interview segments no longer qualify for this category.

33. CLEMENT F. BAILEY
MEMORIAL AWARD

First presented in the 1987 competition, this award was endowed by Jim Miller of Miller Magazines in memory of an especially beloved member of the numismatic writing community and NLG founder, Clement F. Bailey. This award recognizes excellence among new writers in numismatics, whose first published writings appeared during the previous year. Nominees are supplied solely by numismatic publishers.

THE CLEMY AWARD

In a category of its own since 1968 is the Clemetry Award. The highest honor of NLG is bestowed annually during the NLG Bash on an NLG member in recognition of writing skill, dedication to numismatics, sense of humor and dedication to the Numismatic Literary Guild. Nominations are submitted by members of the board to the previous year's winner, who makes the final choice.

ROLL OF HONOR CLEMY
AWARD WINNERS 1968-2002

1968	Clement F. Bailey
1969	Edward C. Rochette
1970	Lee Martin
1971	Margo Russell
1972	Virginia Culver
1973	Maurice M. Gould
1974	Eva B. Adams
1975	Ray Byrne
1976	Chester L. Krause
1977	Richard S. Yeoman
1978	Lee F. Hewitt
1979	Abe Kosoff
1980	Glenn Smedley
1981	Arlie Slabaugh
1982	Eric P. Newman
1983	Kenneth Bressett
1984	Donn Pearlman
1985	Walter Breen
1986	Ed Reiter
1987	David Alexander
1988	James L. Miller
1989	Q. David Bowers
1990	David L. Ganz
1991	Clifford Mishler
1992	R.W. Julian
1993	Russell Rulau
1994	Elvira Clain-Stefanelli
1995	Beth Deisher
1996	Col. Bill Murray
1997	Alan Herbert
1998	Burnett Anderson
1999	Thomas K. DeLorey
2000	Wendell Wolka
2001	David C. Harper
2002	Scott Travers

Cont. from page 7

mated to matching ones of newer style, a practice which resulted in hybrid boards (and later, folders) that defy easy cataloging. For example, I have in my collection a number of flocked boards for then-current series on which the latest mintage figures given are for 1935. This fact implies a 1936 printing date for the covers, yet they're mated to backing papers copyrighted 1938. This is just one of the peculiar aspects of the coin boards which cannot be fully explained from the scant evidence available. As I acquire more of the blue boards, particularly duplicate titles for what were then current series, a clearer emission sequence may emerge. For now, however,

there are still some unanswered questions. Whitman's coin folders, which have since become so much a part of the hobby's heritage, were new and untested in 1940-41, and a final edition of its coin boards remained in production concurrently until wiped out by the wartime paper shortage. Since the folders were being produced in the familiar silver on royal blue color scheme typical of the later Whitman boards, the company evidently decided to revert to an earlier scheme to distinguish the newest boards. These are easily the most beautiful of the Whitman boards, due to their colorful materials. Black face paper and silver lettering was matched to vivid orange back-

ing paper, and the sharpness of printing was superior to that on the earlier boards. Still inscribed COPYRIGHT 1938, these boards include mintage figures as late as 1941, indicating that they were in production at least into 1942. It may be that a number of these boards survived as unsold remainders after the product became obsolete; while they are not often seen, when found they typically are in new or excellent condition.

While the blue boards, both flocked and unflocked, had included a wide assortment of titles, only six of the most basic titles were offered in the new edition of black boards. In contrast, the line of blue folders

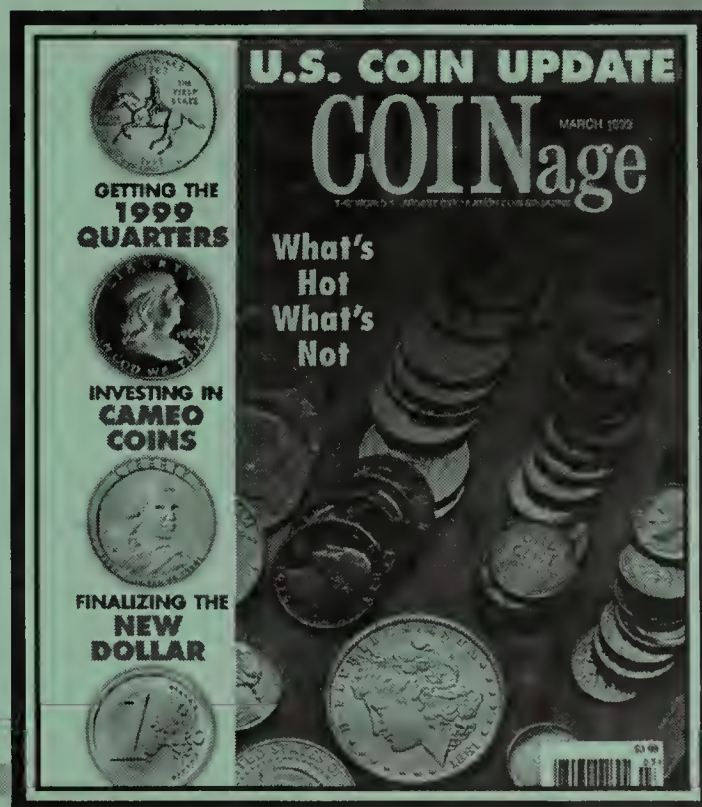
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was expanded rapidly, reflecting Whitman's belief that the more adventurous collectors would prefer the folders over boards. The latter were evidently relegated to novices, the very market into which the company had first tapped in 1934-36. I have no evidence of Whitman having printed any 11" x 14" boards after 1942, and it must be assumed that the line was discontinued altogether.

TO BE CONTINUED

Adapted from an article published in Volume XV, Number 2 of The Asylum, the journal of The Numismatic Bibliomania Society. Reprinted with permission.

Ghostwriting in Numismatics

by David W. Lange

It's long puzzled me why one topic that affects so many of us has never been addressed in print, at least not to my knowledge. That's the subject of ghostwriting. I know a number of NLG members who do it regularly or on an occasional basis. I can say this with confidence, because I recognize their idiosyncratic writing styles. These authors publish frequently under their own names, yet I see what is clearly the work of the same individual printed as the work of another. I can only presume that the true author has been paid for this service and considers it just another feature

unique to the pursuit of career journalism.

Since it seems to be so common, why is it something we don't want to discuss in print? I can understand not citing specific examples of one's ghostwriting, as this may violate a contractual obligation and potentially embarrass the individual who commissioned the work and under whose name it appears. But why not explore the topic in a more general sense as a service to our members? Are we attempting to deny that such activity is taking place? I suspect that the real reason is not anything so sinister, but rather is just the result of benign neglect. I do, however, have a few thoughts on the subject that I'd like to share

There are a number of reasons why we became writers in the first place. Obviously, it begins as a means of self expression—a desire to be heard. If our writing is well received, we will likely continue to seek publication at every opportunity, since it provides a sense of achievement and some gratification to our egos. Yes, we all have egos, and that begs the question of why we would let our writing be presented as the work of another. Where is the sense of achievement and recognition when our work is published anonymously or under someone else's name?

The answer is simply a matter of economics. Ghostwriting is not performed by amateurs, people who write about numismatics from a simple passion

for the hobby. Instead, it is done by professional writers who utilize it as a supplement to their income. Note that I say *supplement to* rather than *source of*. I doubt that ghostwriting will ever provide more than a partial income, at least not in the numismatic arena. The commercial value of numismatic writing is limited by the size and influence of our chosen field. Let's face it—numismatics, however much we love it, is a very small fish in a very large pond. Compared to the demand for writers in many other industries and recreational fields, the value of even the best numismatic writer is limited.

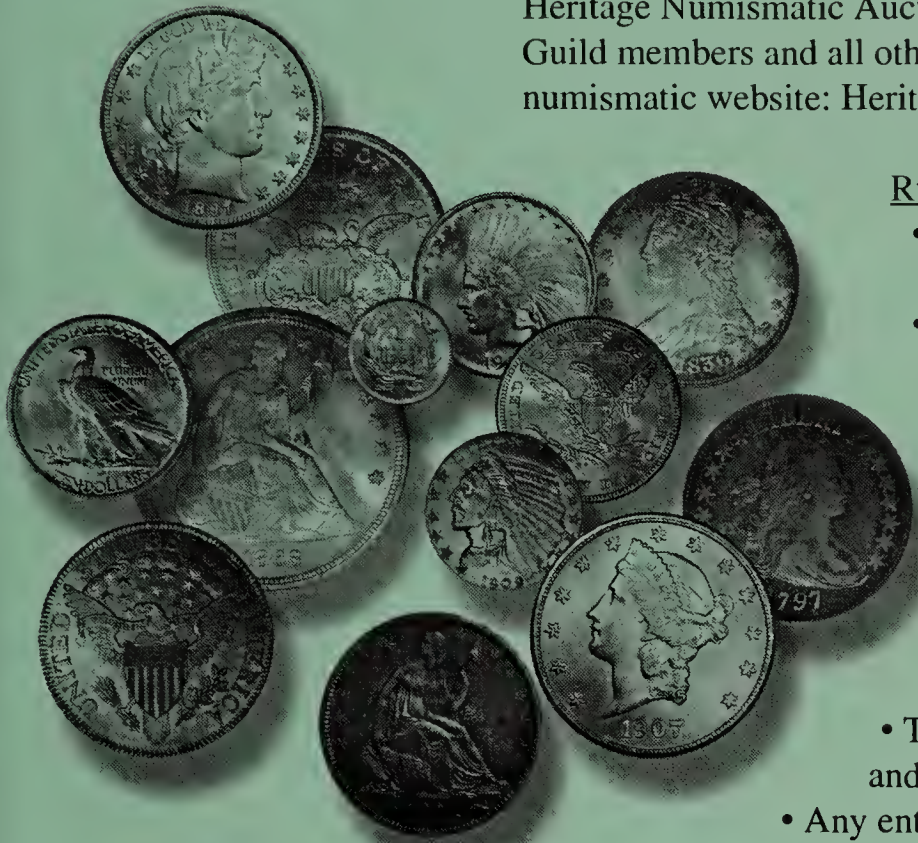
Still, there is some demand for good numismatic writers, and the supply is relatively small. Unlike many other fields, in which a person with good overall writing skills can adapt them to any assignment, a numismatic writer should have some basic foundation in the hobby or business before attempting to write an article that will be scrutinized by numismatists. The alternative to this is potentially too embarrassing.

While many numismatic authors may publish books and articles under their own names on topics of interest to them, there remains a great deal of commercial numismatic writing that is needed within the coin business. Much of this is not particularly satisfying work, as it involves topics that may not be of interest to hobby writers, yet there is a need for

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ATTENTION NUMISMATIC WRITERS

Heritage Numismatic Auctions is pleased to announce a program for Numismatic Literary Guild members and all other numismatic writers, for articles to appear on the world's leading numismatic website: HeritageCoin.com.



Rules & Instructions:

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- The writer must have permission to reproduce any illustrations, and those illustrations must also be submitted in electronic form.
- Articles may pertain to any topic related to numismatics.

Research may be from primary or secondary sources.

- The most popular article will be determined by readership statistics and ratings by HeritageCoin.com members.
- Any entrants may also request that their email addresses and web site links be added to their bios (we reserve the right to remove links we feel are inappropriate for any reason). Coin dealers who submit articles may also request a link on our Links page.

There is no payment for the articles, except that the first 25 submitters whose articles we accept will receive free Numismatic Literary Guild membership for one year (new members subject to NLG Board approval).

Entries should be submitted to the attention of James L. Halperin (Jim@HeritageCoin.com), and may be e-mailed, or mailed on computer disc c/o Heritage, 100 Highland Park Village, 2nd Floor, Dallas, Texas 75205.



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such writing in the marketing of coins and related services. This, then, becomes the realm of the professional numismatic ghostwriter. His writing may appear under the name of some principal in a major coin dealership or auction house, or it may be published without any byline, as is the case with most in-house literature. In all instances, such literature is considered ephemeral by serious numismatists and often is quickly dismissed without regard to its content or to the skill with which it is written. I know a number of persons within the Numismatic Bibliomania Society who collect coin dealer price lists and other in-house publications, but it is the rare individual who seeks to know the authorship of this often anonymous writing.

Small as our hobby/business is, the demand for knowledgeable and skillful writers clearly exceeds the supply, a fact that becomes painfully evident when reading most numismatic advertising. Until a short time ago, numismatic researcher Joel Orosz wrote a wonderful column in *The Asylum* in which he presented his annual "Shammy" Awards recognizing the worst examples of mangled prose and absurd hyperbole to be found in coin dealers' ads and articles. That these individuals should not be permitted to lay pen to paper was all too clearly demonstrated, yet only the largest coin businesses are able to support paid writers, whether as part of their staff or on an assignment basis.

In my own employment with Numismatic Guaranty Corporation, I enjoy the rare privilege of having actually been hired specifically as a full-time writer/researcher. While I've acquired many additional tasks since joining the company several years ago, I still spend a good part of my workday at the writing desk. At a time when marketing our services to the public means as much as the services themselves, there's a great deal of writing required. NGC's Web site and collector forums, its promotional literature and even the company's correspondence require constant attention. Much of this writing is done anonymously as simply a part of my job description. As I'm a salaried employee, this doesn't qualify as paid ghostwriting in the strictest sense, but it is still numismatic literature of a highly ephemeral nature.

Before joining NGC I used to write frequently for various club and commercial numismatic publications, and I also put out three books. Naturally, this writing always carried my byline, as there was little else in the way of compensation ("You wanna get rich—write romance novels"). Since becoming a professional numismatist I'm frequently asked by people in the hobby when I'm going to start writing again! It accomplishes little to explain that I'm writing more in a typical month than I used to write in a year, since they simply don't see my name in many places.

In addition to the ongoing writing involved in NGC's Photo Proof series of customized coin presentations, I've written a number of brochures and pamphlets that the company distributes as part of its marketing campaign or as service guides to our customers. Some of these are of little interest to me as a numismatist, while others provide a satisfying creative outlet. One of the best received of these projects was a pamphlet titled *The Conservation of Coins: A Buyer's Guide*. While this publication was sponsored jointly by the Professional Numismatists Guild, the Industry Council for Tangible Assets and several grading services, it was written and laid out at NGC. More recently, I've written a larger booklet that serves as NGC's guide to variety attribution and rarity. In my opinion both publications will prove to be useful beyond their immediate commercial purpose. Neither carries a byline, but then that is in keeping with the theme of this article.

As a service to our customers, I'm frequently called upon to perform some writing task, usually in conjunction with their advertising or Web site. Since these articles typically are of a non-technical nature, they can be knocked off quickly and are just as easily forgotten by me. Since they're not copyrighted by my employer, they have a way of turning up in places never anticipated. In a somewhat related story, a recent edition of the weekly online newsletter *The E-Sylum*,

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on NLG news
and review our history,
check the Guild's official
Web site maintained by
Howard M. Berlin.
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numismaticliteraryguild
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edited by Wayne Homren and serving members of the Numismatic Bibliomania Society, included a request from a reader for the source of a particular article about Coronet Liberty eagles, 1838-1907. I recognized the article in question as an entry from NGC's Photo Proof series, these texts and images having been made available to some of our customers. This particular piece was not written by me, the author being one of several ghostwriters NGC employed in the very early days of the Photo Proof program, prior to my arrival. Still, it is typical of the literature that has become part of the collective body of numismatic information floating about in cyberspace. While the Photo Proof articles are copyrighted by NGC, what's to prevent them from being reproduced when they appear on the Internet? Legal action is expensive and messy. Given the limited commercial value of numismatic

writing, this avenue is rarely pursued.

Returning to the role of the ghostwriter, there is satisfaction in knowing that something is well written and received, even when it doesn't carry your name. As a condition of employment, writing a piece that successfully conveys the desired message and yet is still entertaining to read does have its rewards, even when it carries no credits. Less satisfying, however, is doing one's best writing and having it published under the name of another. This, too, is a condition of employment, as others in the company may have limited writing skills or, as is usually the case, may need to spend their working day engaged in more cost-effective activity. Still, these principals are sometimes called upon by publishers to provide an article for a newsletter or an introduction to a book, since the prominence of their names lends a degree of credibility that is useful in marketing. While I have mixed feelings about writing under the name of another, that is the inevitable role of a ghostwriter.

Given that most of my writing is either anonymous or ghostwritten for others, I take particular care in selecting what I write under my own name and for my own satisfaction. Since most of the more ephemeral, commercial literature will be little recalled in the future, I place greater emphasis on the long-term value of the publication itself when choos-

ing to write for my own purposes. For many years I've been writing a column for *The Numismatist* on themes relating to United States coinage and the collecting of it. I do this with the knowledge that the American Numismatic Association has a relatively small membership as compared to the overall number of persons engaged in the coin hobby/business. A single article in *Coin World* or *COINage* is likely to reach several times the number of readers as my column for the ANA, but I'm not writing just for the present generation of hobbyists. I'd like to believe that my writing will provide some legacy for me in the future. As stated before, one of the reasons that we continue to write is that it satisfies our egos. When, in the year 2091, some spiritual descendant of Q. David Bowers writes the bicentennial history of the ANA, I'd like to be a part of it, however small.

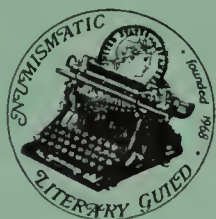
As for the numismatic ghostwriter, I see the demand for such services only growing with increasing use of the Internet. But will it remain a taboo topic for those of us in the field? I believe it would be interesting to hear from other persons who write professionally in the numismatics, all or nearly all of whom are members of this organization. Without the need to reveal any confidences, I believe there is much to be gained from your experiences.

#

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